

Holiday Gowns

By Sally Milgrim

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Charmingly dignified, this white charmeuse frock owes much of its success to the graceful draping of the skirt, which is edged with folds of blue and gold chiffon.

There is much to desire in this delicately, brilliant dance frock of pale rose colored chiffon embroidered on the bodice and panels of the skirt in crystal and rhinestones.



Medieval in color, this crimson velvet gown with its cascade side drapery lined with purple is delightfully slim and dignified in appearance. The uneven neckline is a new feature.



The rows of tan and dull gold beads on this frock of tan crepe faille are not only extremely ornamental, but give sufficient weight to insure the straight silhouette demanded by the mode.

NO season of the year demands such a variety of enchanting frocks as those exciting days and nights immediately following Christmas. This is the gayest part of the winter, the time one rushes madly from tea to dinner, from dinner to dance, from dance to gay country house breakfast, always pausing, however, long enough to don some particularly becoming and appropriate costume.

There is always a certain amount of worry and turmoil connected with this time of year. The sad fact soon becomes apparent that frocks purchased at the beginning of the season and counted on to last one until the spring have grown unaccountably shabby. Fragile laces have somehow lost their daintiness, chiffons appear slightly bedraggled looking, and even velvet does not seem to have kept all of its pristine freshness.

Of course, one would not dream of appearing in the holiday season in any but the smartest, most exquisitely fresh creations, so the problem arises of selecting new and becoming costumes that will be not only immensely becoming but will equal in importance the season of the year.

At this time evening gowns receive first consideration, for in spite of long days spent in the country, days filled with winter sports of all kinds, each offering an opportunity for new and dashing effects in clothes, it is in the evening that the most important of the gayeties take place. Also, the majority of women appear at their best in the glow of artificial light, and consequently demand frocks unusually beautiful and becoming for this most festive time of year.

The mid-season collections in Paris show little change. The mode still rather favors the draped silhouette for evening wear, although many straight-line and circular effects are seen. Madame Lanvin still clings to her famous robe de style, a fashion particularly suitable to young and slender figures and one widely adopted by the debutantes this season.

Fabrics grow more gorgeous. Velvet divides honors with wonderful metal brocades, fragile silver and gold laces and gleaming tissues. Often the latter are heavily embroidered in jewels or con-

trasting metal thread. A frock of this kind featured by Cheruit had a bodice of gold tissue over a skirt of gold lace embroidered at the bottom with silver thread and brilliants. Velvet is also often embroidered in some contrasting color, which adds greatly to the rich effect.

In fact, it seems to be the desire of the mode to make everything as elaborate and gorgeous as possible. Clothes are now far more important than they were a year ago, and quite naturally they find their fullest expression in the evening.

A frock that breathes the very essence of the holiday season is pictured to-day—a diaphanous affair of pale rose pink chiffon, the bodice a frostwork of crystal and brilliants. In contrast to the many high-necked models, the décolletage of this gown is cut lower in the back than in the front, with a smart, oval outline.

As it was designed primarily for a dance frock, there is plenty of material in the skirt. Its gathered folds cling closely to the figure, insuring the straight, slim silhouette. In reality it is a series of loose panels, all a different length and each embroidered, the brilliants forming a triangle. It is easy to imagine the grace of this frock, the panels swinging gayly this way and that in the movements of the dance.

With a gown of this kind one should be extremely careful in the selection of jewels.

There is so much of sparkle and brilliance in the embroidery that I feel diamonds or the darker sapphires and emeralds would be slightly out of key. It would be a case of painting the lily, so I have chosen a strand of softly tint-

ed pearls as the jewels most in harmony not only with the crystal and brilliant trimming, but with the pale rose glow of the material.

The holiday season invariably brings to mind great roaring fires, the green

caught under soft loops of both the satin and chiffon. The latter trails in graceful lengths below the bottom of the skirt.

As headdresses of all kinds are being worn for the first time in years, I have provided a most attractive arrangement, using twists of both shades of chiffon, tying it at the side in a soft bow.

Many and varied are the headdresses one sees everywhere. The most popular form is the band of metal tissue from three to five inches wide, worn well down on the forehead, entirely concealing the hair-line. Tinsel ribbons, jeweled bands of all kinds and wreaths of leaves are very smart and somehow make a woman appear more carefully and completely dressed than when the same type of unadorned coiffure accompanies every gown.

Very charming are the bandeaux of silver leaves which adorn the still bobbed curls of very young girls. These combine charmingly with the bouffant tassetta dance frocks in pastel tones and match the bertha of silver lace so often a feature of this type of frock, which traces its origin to a design of Madame Lanvin's.

The older woman is inclined to wear the more formal jeweled bandeau, and especially effective are the combinations of diamonds and onyx or of crystal and brilliants.

There are so many occasions when one cannot wear as elaborate a frock as either of the ones mentioned above that I have provided a smart little straight-line affair of tan chiffon, embroidered in

horizontal bands in tan and dull gold beads. The bateau neck and tiny sleeves make it adaptable for either afternoon or informal evening wear, and the long, close-fitting lines and unusual effectiveness of the beading make it an ideal frock for an afternoon tea dance or a small dinner at a restaurant or country club.

No girdle interferes with the rows of beading, but I have placed two long banded tassels, one above the other, on the left side, as a brilliant, accenting note.

The very smart hat is of brown satin, its brim entirely covered with fine gold stitching. A wonderful plume in shades of brown and tan encircles the crown and falls gracefully down on one shoulder. Gold brocaded slippers and rose beige stockings are worn with this costume.

One cannot plan an evening wardrobe for the holiday season without considering the velvet frock, for this is in a niche all by itself. If one prefers lines and beauty of material to elaborate ornamentation, velvet should be the fabric chosen, for I know of none other that can go so well unadorned.

Unusually smart is the velvet frock I have chosen to go on this page to-day. In deference to the holiday season it is a rich crimson color and is entirely untrimmed, if one excepts the jeweled band on one shoulder and the cascade drapery on one side lined with purple satin.

The folds of velvet swathe the figure in a most graceful manner, helping to create the formal draped type of evening gown demanded by the mode.

Particularly interesting is the uneven neck-line, high on one side and going down to a deep point on the other. Many of the new evening frocks feature this line, which has a certain graceful carelessness about it that is very attractive.

